SAN FRANCISCO ART ASSOCIATION
BULLETIN

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STILL LIFE. *Oil-painting by Wm. A. Gaw.*

Report on the Art School

By LEE F. RANDOLPH

THE CALIFORNIA SCHOOL OF FINE ARTS completed another school year on Friday afternoon, May 13, with its traditional reception and preview of the Sixty-fourth Annual Exhibition of students' work.

A happy and enthusiastic throng of over two thousand people enjoyed the sunshine in the colorfully decorated patio, with music and refreshment offered by the school, or made tours of inspection through the galleries and studios where chosen examples of the best work produced during the current year are being shown.

This is always an occasion of mingled joy and regret. Joy in work well done, joy in the approach of Summer with new opportunities, regret, perhaps, in parting and the loss, at least for a time, of the uninterrupted hours of study to meet the new problems and difficulties of the outside world.

It would seem from opinions freely expressed that this year's exhibition is one of the most vital and interesting in the history of the school. Flattering comments were made by eastern visitors comparing the work of our students favorably with the best work shown by leading art schools of America and Europe.

The school is proud of the intelligent approach and creative ability shown by the students.

THROUGH THE WINDOW. *Oil-painting by John Mottrom.*

It is not possible to comment here in detail on the excellent accomplishment in the various types of work in the exhibition, it must speak for itself.

The display of sculpture, from a large enrollment in this subject, is of special interest. Two frescos of outstanding quality are by Una McCann and Eleanor Bates.

Besides the high standard maintained in drawing and painting, the department of Design and Crafts shows fine development with practical outlets for the students. In one case are gathered objects in wood, metal and ceramic, designed by students and beautifully executed by professional craftsmen—a step in the direction indicated by a statement in a recent article in "Creative Art," that California is fast becoming a world center for fine craftsmanship. Lithography and Commercial Art show work of professional quality and the exhibit of the Saturday children's class is always interesting, full of naive originality and imagination.

The exhibition will be open to the public daily except Sunday, from 10 to 4, May 14 to June 18, inclusive.

The Summer Session of six weeks opens June 27th with a stimulating program for study in the fine and applied arts.

The school welcomes two new members on its Summer Session faculty, Mr. William Gaw, as instructor in still life painting, and Dr. Grace L. McCann Morley, Director of the San Francisco Museum of Art, who will give a course of lectures on Art History.

The Regular Session for the Season 1938-1939 will open on Monday, August 15th, the catalogue for which is prepared and will be mailed on request.

While we greatly regret to lose Maurice Sterne from our regular teaching staff for the coming year, we are happy to announce that since Mr. Sterne will remain in San Francisco until the first of the year, he will offer a special course on the principles of composition, consisting of a lecture each month with criticism of assigned problems handed in by students during the semester. Throughout the period of his stay with us, Mr. Sterne has contributed a splendid and helpful influence to the work of the school. Announcement of the award of the James D. Phelan Foreign Traveling Scholarship will be made at a later date. This scholarship was awarded last year to Jack Wilkinson, who is now in Europe.

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Mrs. Sargent Shows Flower Paintings

Genieve Rixfoord Sargent is showing a group of flower paintings at the Vera Jones Bright Galleries, 165 Post. The paintings will hang until June 15. At the close of this exhibition Edward Hagedorn will hang a group of his recent gauche paintings. Members of the association are cordially invited to attend these shows.

RAVEN COUNTRY. *Watercolor by Tom Craig.*

EDITOR'S NOTE: Mr. Craig and Mr. Mottrom are holding one-man shows during May and June at the San Francisco Art Association Gallery at the Museum. In the following statements they have been kind enough to give expression to their approach to their own work. We hope that these articles will add to your appreciation of the paintings they show.

Thomas Craig

Until late in 1932 my interest in the graphic arts was entirely that of one who looks rather than one who produces. Since I was a boy I had given all my time to develop my interest in biology into active work in some form of biological research. I had loved painting, but had been so hard at work gaining a scientific education I had little opportunity to learn painting. Late in 1932 the opportunity came to me when I was forced to give up my other work temporarily.

The method to learn any creative field is to live it. I have tried to paint and draw every day since I began, and have missed few days. I sleep in my studio in order to have money for materials and books. I have taken advantage of all possible associations with older and more experienced painters and have learned more about painting in this way than in the schools which I have used more for the opportunity of drawing from the models which I can't afford for myself.

This program, supplemented with much reading and as many visits as possible to fine exhibits, has been the one I have followed in training myself.

My work from the first has been in oil and water color. In the last year or two I have been working with lithography and studying mural painting.

* * *

John Mottrom

I try to express three dimensional form and space in light. For me the most effective way to achieve this end is through the functional use of color.

Some schools of painting concentrate on light, others on form, and still others on the use of color. To me it seems logical that a fuller expression can be reached by the combination of all these elements.

Colors are pitted one against the other so that the resulting composition is one of hue rather than one of value or line.

Much of the California landscape, flooded as it is with sunlight and full of dramatic contrasts of color, make this approach a rich one for me.

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A New Editor

With this issue we terminate our editorship of the BULLETIN. Much as we regret the necessity of this we are also happy to announce the re-election of Mildred Rosenthal to the post. Mildred needs no introduction to you. The excellence of her previous record as editor speaks for itself.

We take this opportunity for thanking all those who have collaborated with us during our editorship. We appreciate both their active participation and counsel and are acutely aware that without them this BULLETIN would have been impossible for us to handle.

This is the last BULLETIN you will receive until the August issue appears, as the usual summer lull makes it inadvisable to publish during June and July. We wish our artists a happy summer—happy in the only way an artist is ever truly so—and that is in creating. —W. H.

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Edgar Walter Memorial Prize Fund

A MEMORIAL FUND has been founded to the memory of Mr. Edgar Walter by Mrs. Walter and friends of Mr. Walter through voluntary and unsolicited contributions.

The Board of Directors of the San Francisco Art Association formally accepted this trust in perpetuity at their meeting on April 8th. The annual income accruing from the principal shall serve as a Sculpture Prize Award, or Awards, at the Annual Exhibition of Painting and Sculpture sponsored by the San Francisco Art Association, and shall be known as the "Edgar Walter Memorial Prize for Sculpture."

Edgar Walter has long been identified with the Art Association; as student, member of the Board of Directors, instructor in Sculpture in the California School of Fine Arts and as trustee for the Emanuel Walter Collection. He created works of great distinction which are placed in various sections of the United States. His life forms a part of the history of Art, not only of this Association but of this city and nation, with which memories of him will always be associated.

By the assistance of this still growing fund, young sculptors will be inspired to carry on the high standards, not only of Art but of Life, as expressed by the late Edgar Walter.

Model for "PACIFICA." By Ralph Stackpole.

Wm. Gaw Exhibition of Paintings on View at Museum

The San Francisco Museum of Art is showing an exhibition of oils by Wm. A. Gaw in the main gallery—the adjoining small gallery houses a collection of his watercolors. The exhibition embraces Gaw's work through the past ten years.

In accordance with the artist's desire that the exhibition be revealed to the public through its own medium, we hesitate to review or appraise it in these columns. However, for the sake of those who may not have seen it, we suggest that they lose no time in viewing what to us is a most distinguished collection. —W. H.

Exposition Sculpture

By Mildred Rosenthal

Mr. Harrison Connick, director-in-chief of the Golden Gate International Exposition, has flaunted his opinion of the Exposition sculpture to a credulous public.

Posing for newspapermen with his thumb and forefinger encasing his nose, he said (through the press) that the sculpture was "lousy." The usual repercussions followed (which no doubt was what Connick enjoyed—and desired) and for days our local press was the battle-ground of a verbal war on "Modern Art."

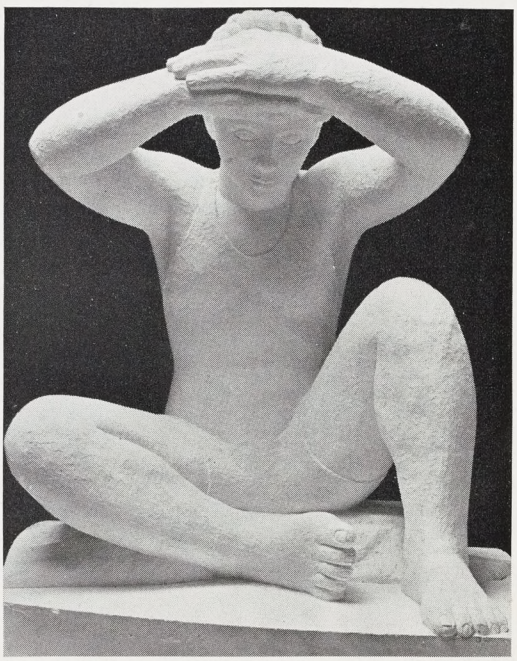
It was a lively topic, and all would-be Art Connoisseurs took this opportunity of seeing their names in print. We learned, through them, that the nude in sculpture was vulgar. Apparently they would clothe Michelangelo's "*Morning*" and "*Night*" and Donatello's "*David*." Indeed, they would destroy, because of the lack of drapery, much of the important sculpture of all time.

To artists and a thinking public it was obviously nonsense. In spite of the privilege of experimenting that an exposition affords, and the gayety of spirit that enters into much of it, the Exposition sculptors recognize and understand the tradition of their medium and the work that is progressing under their hands testifies to this knowledge.

We visited the huge studios in the heart of our manufacturing district where the Exposition sculptors are at work—where small models are being enlarged into colossal pieces of imitation stone, some mechanically, because of their enormous size, some being hewn direct from a plaster composition. We spent hours in the sculptors' own studios, and what we saw was heartening.

There are, at present, 24 sculptors who have received commissions for Exposition work. The models being enlarged include reliefs to be used in the courts and towers, reliefs and lunettes to be placed over entrances, figure groups for the tops of pylons, decorations for buttresses in the courts, figures and groups of figures for fountains, lagoons and gardens, and friezes for the north and south courts.

The largest individual piece and one that represents the dominant spirit of the Exposition is Ralph Stackpole's "*Pacifica*." The central figure in a fountain designed by Timothy Pflueger, "*Pacifica*" represents Peace and Strength and Indomitable Courage. It is Stackpole's idea to present in this woman's figure a universal elemental simplicity and directness, using a design more architectural than natural. Embodying the conglomerate suggestions implied by her name, *Pacifica* stands aloof, the beauty and music and tragedy of the ocean clamoring about her skirt for expression.



"North America." *By Ruth Cravath Wakefield.*

Like all Exposition sculpture, the original model submitted to the architects was a small piece—in this case, about three feet tall. The accepted design is now being developed by the sculptor into his finished model—about 10 feet high. This, when completed, will be mechanically enlarged in sections, the figure in its final state standing about 75 feet high. The armature upon which it will be built is now being designed by the Exposition's department of engineering, and embraces dimensions commensurate with those of a seven-story building.

With the exception of three or four of the men at work on Exposition sculpture, all the artists are artist members of the San Francisco Art Association. The gardens and courts of the Fair in 1939 will present the most important "Sculpture Annual" the Art Association has yet shown.

In contemplating the fine spirit in which the sculptors are at work, we cannot but be reminded of the poor taste on the part of our Exposition director in utilizing art forms as a target for cheap publicity. An exposition is more than a drawing card for a city's hotels. It is supposed to broaden and elevate the public's tastes and knowledge in all fields—science, industry, and art. It is unfortunate that the publicity men, in order to excite public interest, altogether forget the Exposition's avowed purpose.

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List of Awards of Merit and Scholarships Given by the California School of Fine Arts at the Close of the School Year, May 13, 1938

AWARDS OF MERIT

Life Drawing: Wayne Lammers, Arthur Misaki, Weld Wilkie, Dick Wyndham, Harrison Hampel, Ida D. Degen, Laurencia Herschmer, Jean McKay, Genevieve McLean, Roque Palalay, Hazel Pearcy, Barbara Weeks, Forrest Wilson, Kira Boodberg, Edna Van Nuys, Gregory Golubeff, Richard Hackett, Beverly Leslie, Gertrude Tufts, Albert Rekow, Hyman Ziporkin, Walter Miller, Ralph Talcott, Al Foerster, Andrew Delfino.

Life Painting: Eleanor Bates, Milvia Boak, Tanya Boratynski, Bertha Neilson, John Sackas, F. S. Lafferty, Wayne Lammers, Genevieve McLean, James Ferguson, George Hunter, Roque Palalay, Constance Reidy, Gloria Rosenthal, Verna Wieman.

Portrait Painting: Marguerite Bielefeldt, Kira Boodberg, Gregory Golubeff, Janet Hess, Betty Lipschultz, Constance Ralston, Rose Weniger.

Color Construction: Dorothy Davis, Charles Garrison, Harrison Hampel, Pauline Lorenzen, Lois Samuels, Thomas White, Harold Carr, Lucien Lang.

Landscape Painting: Geraldine Funk, Edmond Gross, Anna C. Hartung, Elizabeth McDermott, Roque Palalay.

Sculpture: Adalaide Boudreaux, Edwin Cadogan, Ida D. Degen, Charles Garrison, Charlotte Holden, Ruth Wik, Forrest Wilson.

Still Life Painting: Robert Alexander, Rachel Hendrick, Zane Zobel.

Fresco Painting: Eleanor Bates.

Design and Color: James Burgess, Lois Samuels, Rosamond Stricker, Dorothy Bradbury, Walter Dale.

Applied Design: Milvia Boak, Arthur Misaki, Jean McKay, Kathryn Bulger.

Ceramics: Edith Schwerin, Ruth Taylor, Alexandra Forbes, Ruby Watson.

Interior Rendering: Frances Jensen.

Mechanical Drawing: Henriette English, Betty Meussdorffer.

Textiles: Charlotte Holden, Beth Jacob, Edith Schwerin, Mary Slate.

Elementary Drawing: Robert Alexander, Edmond Gross, Rachel Hendrick, Thelma Hornbeck, Leonard B. Horner, Pauline Lorenzen, Mona Nevin, Harumi Mary Sakai, Thomas White.

Commercial Art: Leo Holub, Edna Van Nuys.

Illustration: Robert Bach, Leo Holub, Beverly Leslie.

Lithography: Marjorie Eakin, Hassel Smith, Gail Zumwalt.

Saturday Children's Classes: Thornton Craig, Bjorn Olsen, Isabel Parker, Alan Regan, Grace Ridgway, Marjorie Ward, Leland Wenger, Stephen Chan, John Cleary, Annie Marconi, Lois Otto.

ANNUAL SCHOLARSHIPS

Anne Bremer Memorial Fund: Genevieve McLean, Ruth Wik, Charles Garrison.

Angus Gordon Boggs: Harrison Hampel.

Virgil Williams: Wayne Lammers.

Junior League of San Francisco: Richard Hackett.

James D. Phelan: Leo Holub, Beverly Leslie, Constance Reidy, Roque Palalay, Albert Rekow, James Short.

Fall Semester Scholarships (Anne Bremer Memorial Fund): Marguerite Bielefeldt, Gregory Golubeff, Mary Slate, Gloria Rosenthal.

I. N. Walter Sculpture Prize: Forrest D. Wilson.

HIGH SCHOOL SCHOLARSHIPS

Grace Doane, Hayward Union High, Hayward; Edmond Gross, Polytechnic High, San Francisco; Tryphon Nichols, Mission High, San Francisco.

Honorable Mentions

Charles Wong, Mission High, San Francisco; Norman Reznik, Polytechnic High, San Francisco; Hinsdale La Tour, Berkeley High, Berkeley; George Takayama, George Washington High, San Francisco.